

The Washington Times Saturday Movie Forecast



Here Are Some Details About Pictures You'll See Next Week

PALACE.

Mary Pickford in "Dollyanna."
"Dollyanna," the first photoplay production starring Mary Pickford to be released by that famous star under her association with D. W. Griffith, Charles Chaplin and Douglas Fairbanks, will constitute the chief feature of the program of Loew's Palace Theater for the week beginning tomorrow afternoon.

"Dollyanna" is an adaptation of the famous and remarkable story of the same name by Eleanor H. Porter. Miss Pickford, of course, assumes the role of the "glad girl," and those critics of the cinema who have witnessed preliminary showings of the piece declare that Miss Pickford has incorporated into the film version of this story what is undoubtedly the very finest acting of her career. In its narrative form, "Dollyanna" is the story of a motherless girl who originates a philosophy of happiness that takes its chief outward form in a "glad game," which she plays with her father. The death of the father, however, casts the little unfortunate upon the not-to-tender mercies of an austere maiden aunt, and for a long and trying period the "glad girl" finds her own single state an obstacle to her happiness. Later, however, the eyes of the aunt are opened to her own shortcomings through an accident, and she declares herself married to make her a cripple for life. The girl's injuries, however, are healed, and as she grows toward maturity, a tender romance in Dollyanna's life slowly reaches its full development. The management urges attendance at morning and early afternoon exhibitions of the picture.

COLUMBIA.

"All of a Sudden Peggy."

The featured attraction at Loew's Columbia Theater for the first four days of the week, beginning tomorrow afternoon, will be "All of a Sudden Peggy," a romantic story of singular charm and widespread appeal. The production is the latest starring vehicle for Marguerite Clark, who assumes the role of a daughter, who finds her own single state an obstacle to a widowhood romance of her mother's. In an effort to convince her mother that the latter's responsibility has ceased, the daughter untruthfully declares herself married to the brother of her mother's fiancé. The complications which result from this declaration are numerous and baffling, though they result later in a complete willingness of the assumed husband to marry the girl.

For the final three days of the week, beginning next Thursday, the noted Japanese star, Sessue Hayakawa, will be seen in his latest photoplay starring vehicle, "The Beggar Prince."

The usual Columbia added attractions will supplement the two feature productions announced.

RIALTO.

"The Street Called Straight."

Featuring Naomi Childers. Starting tomorrow, Moore's Rialto Theater will present a photoplay of Basil King's celebrated novel, "The Street Called Straight," as produced by Samuel Goldwyn and Rex Beach.

"The Street Called Straight" has a deep underlying thought, and appeals to the intelligence of the spectator as well as to his emotions. The clearness with which the points of the theme are brought home, and the subtle, convincing manner in which the significance of the situation is brought out, making this production one of the best and most entertaining the Rialto has offered in weeks.

Technically the picture is as close to perfection as modern motion picture art can make it. An all star cast, including Milton Sills, Naomi Childers, Charles Clary, Irene Rich, Lawson Butt and many others of similar high standing in their profession portray the various delightful roles.

A musical setting in keeping with the tense action and beautiful love theme of the production has been arranged by Daniel Breeskin, conductor of the Rialto Symphony Orchestra.

GARDEN.

"Huckleberry Finn."

"Huckleberry Finn" has reached the screen. Mark Twain's immortal boy hero is the leading figure in an elaborate motion picture version of his adventures, at Moore's Garden Theater, where the production will open a week's engagement tomorrow. The cinema "Huckleberry Finn" is declared to follow the text of the original version faithfully, taking up the story when Huck and Tom Sawyer discover the robbers' treasure in the cave and following the adventures of Huck, through the efforts of Widow Douglas to reform him, to his abduction by his no-account father and subsequent adventures with the broken-down actors.

As far as possible the inimitable flavor of Mark Twain has been retained, and it is said to be a production of which the great humorist, were he living, would surely approve.

The role of Huck Finn is in the capable hands of Lewis Sargent, a boy actor of unusual talent. Gordon Griffith plays Tom Sawyer, and the supporting cast is thoroughly competent.

The production is another of the Paramount-Artcraft special pictures, and is in every way a worthy successor of the now famous presentations which have made the Garden one of the most popular theaters in Washington this season. If you are an admirer of Samuel Clemens you cannot afford to miss this.

Interesting short subject showing careful selection complete a most worthwhile bill.

METROPOLITAN.

"Stronger Than Death."

Owing to tremendous public demand, upon which last week's inclement weather had no effect, "Stronger Than Death," the most remarkable photo-drama in which Madam Nazimova ever had been filmed, will be continued as the principal attraction at Crandall's Metropolitan Theater throughout the current week. Although the Metropolitan has had many weeks of capacity attendance, this is the first time in the history of the house that a picture has made so powerful an appeal to the public that its continuation could not be denied.

The chief supplementary offering for the week will be "The Land of Opportunity," Lewis J. Selznick's first Americanization feature. This subject, which is a gem of photo-drama, literature, is sponsored by the Americanization committee, of which Secretary of Interior Lane is chairman. The story unfolded is one of typical Americanism, and permits Ralph Ince to reveal with what complete mastery he can impersonate Abraham Lincoln.

KNICKERBOCKER.

Tom Moore in "Toby's Bow."

Tomorrow and Monday Crandall's Knickerbocker Theater will present for the first time in Washington two of the foremost photodramatic productions of the day. The feature of primary importance will be the film version of John Taintor Foote's successful stage play, "Toby's Bow," in which the stellar role is portrayed by Tom Moore, and the secondary offering will be the first of the Americanization Committee's special productions, "The Land of Opportunity," in which Ralph Ince contributes his wonderfully limned characterization of Abraham Lincoln.

On Tuesday and Wednesday the major feature will be Artcraft's magnificent picturization of Walter Browne's famous morality play, "Everywoman," presented with a stellar cast that is led by Violet Heming, Theodore Roberts, Clara Horton, Bebe Daniels, Wanda Hawley and a host of others of note.

For Thursday and Friday another double-feature bill is announced. Lew Cody will be screened on these days in the title role of "The Beloved

Two Movie Stars Here On Stage February 15

Coincidence brings two noted screen stars to Washington in spoken plays next week.

Theda Bara, the film's premiere "Vamp" will be seen at Poli's in "The Blue Flame," while the National will offer Elsie Ferguson, who returns to the audible play in "Sacred and Profane Love."

Chester and the secondary attraction will be provided by Roscoe ("Fatty") Arbuckle as chief fun-maker in his latest comedy, "The Garage."

On Saturday only, Billie Burke will be the star in "Wanted, A Husband," the delightful comedy of a sworn bachelor girl who positively refused to stay single.

CRANDALL'S.

Charlotte Walker in "Eve in Exile."

Cosmo Hamilton has contributed many vivid social studies to literature and the stage, but never more prolific in sources of intensive drama than "Eve in Exile," his latest photodrama, which will be shown as the feature of the bill at Crandall's Theater tomorrow, Monday, and Tuesday, with Charlotte Walker filmed in the role of Eve.

The story of "Eve in Exile" centers in the experiences of Eve Ricardo—Eve by name and nature—young, lovely, reaching both hands out to life, who is forced to abandon a brilliant social career as a result of a financial debacle which overtakes her father and compels him to seek rehabilitation in Argentina. The developments among the unconventional residents of the remote settlement where Eve takes up her new life are charged with Mr. Hamilton's familiar dynamics.

On Wednesday, Thursday and Friday, a duplex bill will be offered. The foremost attraction will be "Human Collateral," an intensely dramatic subject never before displayed in the Capital, in which the leading role is taken by the telling effect by Corinne Griffith. As a supplementary feature, Harold Lloyd will be screened in the principal comedy role of the newest of his \$100,000 comedies, "Captain Kidd's Island."

On Saturday only, Norma Talmadge will return in "She Loves and Lies."

STRAND.

"The Fighting Roosevelts."

Special Production.

Drama with fact for its author is presented at Moore's Strand Theater this week, starting tomorrow, where the story of Theodore Roosevelt is shown in picture form under the title of "The Fighting Roosevelts."

One of Theodore Roosevelt's last acts was his final approval of this screen version of his life and acts, with the stipulation that any profits accruing from the sale of the picture be donated to the Red Cross.

The visualization of his life in the final analysis shows a stirring American drama of adventure and achievement. It follows his strenuous career as the legislator fighting corrupt politicians, his exciting experiences in the Wild West, his return to politics as police commissioner of New York, and the action of his career which kept his name on the front page of the newspapers during the years which made him the "most interesting American."

A cast which took months to assemble is seen.

The musical score provided by Arthur J. Manvell, director of the Strand orchestra, is most noteworthy, and fits the action of the picture perfectly. Overture for the week, a descriptive selection, "The Battle of San Juan Hill," by Sweet.

A Column or So of CHATTER About the Movies

The week beginning tomorrow at the photoplay houses of the city gives every advance indication of being one of the most remarkable and entertainment-crammed of the current season. And as for variety—we doubt if any week has shown the wide range of attractions which the coming week can boast.

For instance, there's that delightful comedy which scored so well on the audible stage—"Toby's Bow." It will be seen at the Knickerbocker with Tom Moore in the leading role. Then there's that classic by Mark Twain, "Huckleberry Finn," in the form of a Paramount-Artcraft super-special at Moore's Garden. Another jump takes one to the unique film, "The Fighting Roosevelts," at Moore's Strand, depicting the career of America's beloved "Teddy."

An Americanization film is the secondary feature at the Metropolitan in the form of "The Land of Opportunity," in which Ralph Ince gives his justly famous impersonation of Abraham Lincoln. And then there's Mary Pickford's latest—and by critics hailed as her best—"Pollyanna"—at Loew's Palace. Charlotte Walker, the Capital's favorite actress, will be seen in "Eve in Exile" at Crandall's.

Well, filmfans, isn't that some array? With the other features that are not mentioned above, there should be no difficulty in finding entertainment for every night during the week, and then some. No wonder Washington is fast gaining a countrywide reputation as "the city of the most progressive exhibitors."

Extensive rearrangement of the Crandall executive offices in the Metropolitan Theater building was completed last week. The more complete utilization of the floor space of the office suite was necessitated by the constantly increasing personnel of the Crandall organization. Samuel M. Boyd was appointed to the position of office secretary. Mr. Boyd was formerly employed in executive capacities with the Pennsylvania railroad and recently was discharged from active military service.

Victor Keith, formerly associated with the First National Exhibitors' circuit office in Richmond, Va., last week was appointed to the position of manager of Crandall's Theater at Ninth and E streets. Mr. Keith has had a wide experience in all branches of theatrical endeavor and is as familiar with the intricacies of the film game as he is with the most approved methods of house conduct.

Pending the appointment of Mr. Keith, Crandall's was under the temporary management of Pallas Brocho, assistant manager of Crandall's Metropolitan Theater.

Don't worry, girls—it's not true. You know what we mean—that report that Eugene O'Brien, "the perfect lover," had been married. You see, the mistake came about naturally enough. Another Eugene O'Brien in the film business—but in the commercial end of the game, not the acting—became a Benedict, and from this originated the report that the famous star had joined the fettered ranks.

Kate—Glad to hear from you again. You see, your peremptory command as to the nom de plume is obeyed. As for your query, diligent investigation on our part failed to unearth any indication that there would be a movie ball in Washington this year. But we understand Baltimore has one annually, if that is any consolation to you. As usual, you're welcome.

NICK COGLEY PLAYED "UNCLE TOM" IN 1854

Veteran Actor Still in Harness and Appears in the Movies Now.

An old program recently unearthed, giving the cast of the first "Uncle Tom's Cabin" company to reach the Pacific coast, revealed the fact that the Uncle Tom of that company is still in theatrical harness. The play from the widely read novel of Harriet Beecher Stowe was first presented at the old Bowery Theater, in New York city, which, in 1854, was the smartest playhouse of the day. Mrs. Woodward played Eliza, Carolina Whitlock did Eva, and Topsy was played by Gertrude Dawes.

The Uncle Tom of the piece, Nick Cogley, is still living and playing every day of his still robust life in screen dramas. His excellent darkey make-up is famous in professional circles. In the latest Goldwyn photoplay, "Toby's Bow," starring Tom Moore, to be seen at Crandall's Knickerbocker Theater, beginning tomorrow, Nick Cogley plays the part of Toby, an old Southern colored gentleman.

Nick Cogley tells an exciting experience that happened to the first "Uncle Tom's Cabin" company when it went on tour. In those days there were no private cars or Pullmans, and no trains at all out in the middle West. Theatrical companies traveled over the roads in wagons and pitched their tents in the towns where they were to play. "We got as far as Iowa," relates Cogley, "when we heard rumors of hostile Indians. One night when we were breaking camp at the edge of the little town, a party of Indians appeared on the horizon. They may have been peaceful enough, but we had fears of tomahawks and Fenimore Cooper headhunting savages. Our wagons were packed in a frenzied rush, and just as we began to roll away toward Omaha town and safety, the Indian riders caught up to the last wagon of our train."

"Mrs. G. C. Howard, playing Topsy at the time and in the annals of stage history considered the best Topsy of them all, and myself were in the last wagon and so far behind the others that we were frightened almost to death. We still wear our dark make-ups, and I suddenly thought of some Indian blankets which we had bought at a town some miles back. With those blankets wrapped about us, and our darkey make-ups, aided by the dusky night, we looked like Indians ourselves. The Indians took us for some of their own kind and trotted away. It was a nerve-racking experience, and New York's Bowery theaters looked good to me when I at length returned East again."

ORPHANS TO SEE MARY. The orphans of the city will be the guests of The Washington Times during the coming week at Loew's Palace Theater, where they will see Mary Pickford's screen version of "Pollyanna," the glad play. The Times is glad of this opportunity to gladden the hearts of the tots, and extends glad thanks to Larry Beatus, genial manager of the Palace, through whose co-operation the outing for the children was made possible.

NOVEL FEATURES IN "HUCKLEBERRY FINN"

Lovers of Mark Twain Will Delight in Clever Prologue and Epilogue.

Lovers of Mark Twain's "Huckleberry Finn" will take keen joy in the novel prologue and epilogue with which William D. Taylor has invested the Paramount Artcraft film version of the story, to be seen beginning tomorrow at Moore's Garden Theater.

Following as it does "The Adventures of Tom Sawyer," the author opens his story, all of which is told in Huck's own language, with a brief resume of the outstanding events of the foregoing book.

"You don't know about me without you have read a book by the name of 'The Adventures of Tom Sawyer,' but that ain't no matter," Huck begins. "That book was made by Mr. Mark Twain, and he told the truth, mainly. There was things which he stretched, but mainly he told the truth."

In directing the story for the screen Mr. Taylor has cleverly incorporated Huck's own introduction. He opens the picture with Samuel Clemens (Mark Twain) writing, as was his custom, in bed. Huck, perfectly impersonated by young Lewis Sargent, appears carrying a manuscript in his own wandering scrawl. He suggests that the author write a story about him and adds that he has already started the book himself and will give his efforts to Mark Twain as an aid for his own story. What he has written forms opening lines of the novel. Twain accepts the offer and the story begins to unfold.

The close of the picture the author is again shown. Huck reappears with another creed in which he announces that never again will he attempt to write a book. It is too much of an undertaking, he declares as his smiling face fades into the shadows of the screen.

MARY PICKFORD PAID \$1,000 FOR A SHADOW

One thousand dollars for a shadow! That's what it cost Mary Pickford, "America's Sweetheart," to throw a shadow of herself on the wall of a scene in her new picture, "Pollyanna," which will be shown at Loew's Palace tomorrow.

The shadow is called for in a scene which takes place in Aunt Polly's room. Little Mary, as Pollyanna Whittier, crawls, lamp in hand, from her stuffy little attic bedroom out on to the porch of Aunt Polly's big New England house, where it is cool enough for her to sleep. As she goes across the porch the shadow of her pajama-clad figure is cast upon the blind of Aunt Polly's window, and Aunt Polly, seeing it, thinks a man is on the roof.

To get the most effective shadow it was necessary to buy a special lamp, one much more powerful than any used in connection with the studio. When the new lamp arrived it looked like the searchlight for a battleship. It was ten feet high, with a tripod base which spread four feet—and it cost \$1,000.

Music at the Movies

Musical features of rather more than the usual interest are announced for the coming week by the picture houses.

One of the most appropriate overtures in view of the film feature at that particular house, is that to be given at Moore's Strand Theater, where the orchestra under the direction of Arthur J. Manvell will render the descriptive selection, "The Battle of San Juan Hill," by Sweet. The film feature there, you know, is a screen story of the life of Theodore Roosevelt, the hero of San Juan Hill and the roughriders.

Though the Metropolitan doesn't

announce the name of its overture, some inkling of a surprise in store for patrons of that house has leaked out. Just what it is that Director Amedeo Vioni has up his sleeve we can't tell, but we understand it'll be something quite "different." Director Claude V. Burrows at the Garden, also promises a musical accompaniment for "Huckleberry Finn" that will occasion some talk.

Daniel Breeskin, at the Rialto, announces as the week's overture, number, Macini's "Madame Butterfly," which exquisite selection will be supplemented by the rendition of Kreisler's "Liebesfreud" as encore.

her on her return was: "How did you like California?" And the star's inevitable reply was that although she enjoyed the golden West to the full and was treated royally, still there is only one New York.

"Not that I love California less, but that I love New York more," was the way she paraphrased a famous saying for one questioner.

AMUSEMENTS

SHUBERT-BELASCO Direction Messrs. Shubert. TODAY 2:30—TONIGHT 8:30. "DADDIES." A Comedy Delight By John L. Hobbie. SEATS. **NIGHTIE NIGHT** Adolph Klaber Presents. The Naughty-Nice-Force With FRANKS BYRNE and the ideal New York cast.

AMUSEMENTS

MOORE'S-STRAND 3140—9th St. SUNDAY 2:30 P. M.—ALL WEEK 11 A. M. 11 P. M. SPECIAL FOR AMERICANIZATION WEEK FIRST NATIONAL EXHIBITORS PRESENT

"The Fighting Roosevelts" An Authorized Film Version of the Life and Works of Colonel Theodore Roosevelt.

This Real Life Drama of the Strenuous American Was Produced With His Permission and Presented by His Approval.

The Events That Made Him Famous The Traits That Made Him Loved, the Virile Personality That Put Him on the Front Pages of Newspapers and Made "Undesirable Americans" Despised in This Country.

"THE STRANGEST TRUTH IS FICTION"

ADDED ATTRACTIONS STRAND ORCHESTRA Arthur J. Manvell, Conductor "Battle of San Juan Hill" SHORT FEATURES